of Petrarch, being particularly noteworthy. Moreover, he contests with the great Aldo the credit for first realising the potentialities of the so-called Italic type.[1] Similarly the most famous Portuguese romance of the sixteenth century, Ribeiro's *Menina e Moca,* was first published by the Jew Usque at Ferrara in 1554.

Perhaps the most important factor in the popularisation of learning, without which the newly-invented printing-press would have remained little more than a toy, was the substitution of parchment — always expensive, and necessarily restricted in quantity — by an unlimited supply of paper. The Chinese had long ago made paper from silk and other materials. The Arabs had learned to manufacture it from cotton: but it was not until a late date that Western Europe mastered the art, beginning to make linen paper. The Jews once again were among the pioneers : and the earliest known paper factory in Europe was that which they now established in Jativa, near Valencia.

The Renaissance, when it crossed the Alps from Italy to Germany, took on a different complexion. The serious, introspective Germanic spirit found itself compelled to take into consideration various questions which the light-hearted Italians had preferred not to raise, or the answers to which they had taken for granted. The spirit of enquiry, which had been fostered by a re-examination

[x]It is not uninteresting to note that bilingual

typographic activity was not confined to Western Europe. The first Turkish press, founded at Constantinople in 1729 (over two hundred years after the first Hebrew press in that city, set up in 1503) was carried on with the help of a Jew named Jonas.

It may be mentioned at this point that the greatest step forward in printing after the days of Gutenberg, the invention of the composing machine at the close of the nineteenth century, was due to Otmar Bergenthal, a German of Jewish origin.